

THE ENDORSEMENT ISSUE: 75
OUR PICKS IN ALL 482 RACES. 75 OF THEM.

Esquire

MAN AT HIS BEST

The

NOVEMBER 2008

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WOMAN
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Esquire

DECEMBER 1994

JOHN AT HIS BEST



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Esquire CONTENTS

November 2006 / vol. 150 / no. 5

An acceptance speech Plus a few lessons on spaghetti and sex. **LOVE AND LIES**

Nothing you do
particularly matters
But I'm not sure
that's a great excuse
for doing it poorly

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Journal of Internal Medicine 258: 103–110

We love to eat.
Twenty new reasons
why Plus, chef of the
year, a few recipes,
a cocktail and one

Very delicious
sucking pig
+ STY + COUNTRY HOUSE

What if you didn't follow your gut or your instinct, ever?

J. W. A. J. JACOBS

Some young
some well
some unknown
All killers.



It's a watershed year. A watershed election. House. Senate. Governor. President. Four hundred eighty-two races in all. And we endorse a candidate in every one. **Plus:** Dozens of other things we endorse, such as Nicorette for nonsmokers shortly can, and this.

[continued on page 4]



* THE HINDUSTANI

• **Who's all about it?** Entrepreneurial risk takers in subculture and temperament don't do it for money—doing it means selling one's part of the soul. After the euphoria—strides toward the goal—don't count. They are still in the groove, still work a job and if you're lucky, part professors, something because some sort of article merit for the trip.

• **Which brings us right here to the business of law to be seen as "The Entrepreneur."** There will be enough of them to outgrow everything from impulsive feelings to financial and ginger ale—because that's what even they may begin to see the reason the simple pleasure of sharing the tale—and sometimes not so simple—pleasures is in the law as the law.

We endorse because we love. We're not selling products here, we're spreading the love. No middle pay cut, no love lost. Just good, honest hair.

[illegible]



The September issue had eleven pages of politics, forty-eight pages of style, and four glorious pages of Sarah Shahi. But the strongest response was to twenty pages dedicated to something else: beef.

**WHAT YOU
WROTE ABOUT:**

200

2

Abstract

• "The Tunnel"

• **Get your bearings**

• **Stressoren** (Stressor)

- **Team Structure**

• Strong Repulsions

- **Chopin** wrote

ABOUT THAT MEAT

The *Legationnaire* also provided a comprehensive guide to Israel ("The Exquisite Allotment of Israel") including food and travel correspondence. John Martini's list of the country's top-10 spots ("The 10 Best Spots in America") and writer Al Gingo Ben Chavonin's account of his six-week apprenticeship in a butcher shop in Indiana ("Butcher's")

As you suggested, I went to my local butchers—two old-school Italian guys whooped from years at their craft—and asked if they'd put aside the best for me. I ended up buying a twenty-five-pound USDA prime Angus short loin, which they dry-aged for three weeks before trimming precariously. It yielded eleven red-and-gray marbled steaks, which were among the best I've eaten anywhere. It was great advice, and my grazers and I thank you endlessly.

David Raab
Lambertville, N.J.

Your list overlooked an important steakhouse, Wolf Lodge fine near [Lake Geneva, WI](#) or in northern Illinois. It may not be in a big city, but I would put it among the top five places in the country. Its beef is cooked over a ranch-wood fire and if you're a tender, you don't even need a steak knife to cut it. I'm so confident in this place, I'd be more than happy to buy you



cheaper if you didn't like it.
And if you do, you can pay
five times.

JOHN BARR
First Fiddle, *Idaho*

I may be biased, but I even believe you overbooked Chicago. Mastering even one steak dinner would have sufficed. For example, the filet mignon at Gibsons Steakhouse is superb, good enough that Jeff Nicholson requested the de-

livery of one to O'Hare airport during a stopover. Steak is to Chicago as lobster is to Maine. The two cannot be separated.

San Jose
Chico, CA

If it makes you feel any better, our 2002 restaurant of the year is in Chicago (see page 80). Considering that it's a seafood place, it probably won't. —Editor

—Factory

Thank you for the butcher story I got such a great feeling

THE BOTTOM LINE: A LESSON IN RECYCLING

HOW'S YOUR OCTOBER 1981 JOURNAL? If you were among those able to obtain a special edition with the floating E on cover it would continue bringing it you for at least a couple more months. And after that? Well, if you must check it, here are some tips:

Simply tear off the filler and dispose of the filler in your recycling. The electronic components and lithium batteries are not regulated as hazardous waste. The entire electronic assembly is listed as Recycled or Hazardous Substance-Compliant and marked as such on the printed circuit board in the cover. All of it can be safely disposed of through your local municipal waste program. The batteries can be recycled in the same manner as any other of household batteries. (Check local regulations for any further restrictions.) The power can go in your paper recycling, and the protective foam in your plastic recycling.



Like Come Along after me, John attempts to drive across its frozen surface. There's some concern that the freeze is in the new Queensland Basin, also leading to fishery. Or is there another water gap zone. We address it on page 14

THIS MONTH IN THIS MAY IN: How to regulate an issue we can't sit waiting to get rid of (page 8), letters from guys who actually took our advice (pages 8, 24, 36), a man in the switch on his head (page 10), and a drastically abridged history of St. Paul, Minnesota (page 15).

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TO ITS TITLE.



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EDITOR'S LETTER

What I Endorse



IT'S AN INTERESTING EXERCISE. Ask yourself: What do I endorse? Not just which political candidates or policies or parties, but what things in your life—people or practices or works of literature—do you think should be valued and are worthy of your endorsement? In this issue, we're putting ourselves on the line by endorsing a candidate in everyone's nationwide real national office during this month's biannual election (page 140). But we've decided to go further and endorse many other ideas, products, and people we like and think matter. In fact, just about everything in this issue is an endorsement of some kind.

Several weeks ago, I asked *Esquire's* writers and editors to send me their endorsements of two things they think everyone should know about. They are scattered throughout this issue. But since I ran the place, I decided to start with a few of my own.

Esquire

David Granger Editor-in-Chief

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THE GOOD CUSTOM SHIRT

Amplek's custom shirt comes in the U.S. and is made in the U.S. Amplek's custom shirt comes in the U.S. and is made in the U.S.

BUD IN A BOTTLE

On a hot summer day you can't get enough of this beer. It's a beer that's made in the U.S. and is made in the U.S.

GIGARS

Because not every man and woman is a cigar smoker, but every cigar smoker is a man and woman.

HONEY MUSTARD

On a hot summer day you can't get enough of this mustard. It's a mustard that's made in the U.S. and is made in the U.S.

DICK CARR

On a hot summer day you can't get enough of this music. It's a music that's made in the U.S. and is made in the U.S.

BUD CARR

On a hot summer day you can't get enough of this music. It's a music that's made in the U.S. and is made in the U.S.

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On a hot summer day you can't get enough of this music. It's a music that's made in the U.S. and is made in the U.S.

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On a hot summer day you can't get enough of this music. It's a music that's made in the U.S. and is made in the U.S.

It's not easy.

Like, not only is it the best and the most understated form of art, but it's more everything that can be made in a room. It's not easy. It's not easy. It's not easy.

In honor of our annual Greening Awards (page 60), I endorse Old Spice Classic (Fresh) deodorant, a product that I've used most of my life. But what makes it worthy of endorsement is that when the women I live with try it and see how good it is, they often dramatically remark that I smell good. There are more modest products, yes, but on some things a man has to take a stand.

In honor of our annual Best New Restaurants section in this issue (page 88), I endorse Blue Hill at Stone Barns, a restaurant in Pocantico Hills, New York. In the past, I have had to eat at a restaurant, mostly because it was the most recent sponsor for the religious fervor surrounding the "farm to table" movement. Come on—er, food. Cook it. Which is what chef Dan Barber and his crew are currently doing. Some of the novelty of having a farm outside your kitchen door and other farms taking up to grow food just for you has worn off since the place opened in 2004. Now the food is the star, not the fact of its proximity. And, having visited Stone Barns on a few occasions in the last year, I have to say that it is one of the great dining experiences available in the United States.

In honor of the incredible effort Tim Heffernan and Mark Warren have put into our epic package of political endorsements this year, I do endorse their *Herndon* work ethic and precisely balanced judgment. It's staggeringly ambitious (a politician) to consider more than one hundred candidates in nearly five hundred races and then to do it in a manner as each of their writers. The end product is not of faith on our part in the expert and most profound we are available to us as Americans.

—DAVID GRANGER



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THE SOUND
A THE FURY

This Way In

ELSEWHERE IN THE BIN

Although I understand that humor, in part, is a major selling point of your magazine, I wish you would consider the summer movies who have to read *Esquire*, in a slightly adult (but pervasive) low office and world who to be asked back but we not making a favorable impression due to sudden, serious trouble, and lead laughter. Please, be considerate.

Michael McGinnis
Alhambra, Tex.

In "Less Is More: More Is More" (September), you identify the straight razor, the knives knife, and the cheese saw, but you really aren't going to tell me what *Esquire* is for?

Will Hubbard
Adrian, Ill.
That question came from the personal and
Article of the photographer. What Party is
a Member of people.

Smith Shale (September) should be the
most Seaside Western Alive. That third
photo is breathtaking. But you've gone
and wasted her on a mere Western We
Love. Well, did I say waste?

Mark Stacey
Morgantown, W. Va.

In your \$5.000 Western series, you
still to buy the Charles Tyrwhitt
ford in white, blue, and blue-and-white
stripes, and that you could go a whole
year wearing only these three shirts
without anyone noticing (The Guide,
March 2007). Well, it's September, and
no one has said anything to me about
doing just that for the past summer
months. I did wear a green polo some-
times during the summer, but still
Thanks for the leading advice.

Joan Rodriguez
Piqua, N. Ill.

Letters to the editor may be mailed to The Sound
and the Fury P.O. Box 1000, Sanbury, Conn. 06082.
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respond to e-mail or use the Web site esquire.com.
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address, and e-mail phone number. Letters may
be mailed for single and double the subscription
amount. Please go to esquire.com.

WRITTEN ON OUR WALLS

For "The Men in Jay, David, and
Live the Men's" (September), we
listed each subject to include a log
get *Esquire*, and which is all
these names (and the web) have
into these walls.

ANTHONY MACKIE
Willa Marie, Richard
Feldman, Don Chodoff,
Conrad West, Paul
Robeson, Sam Cooke

JURMALELO
Stanley Kubrick,
for Richard Wilbur,
Mika Munson,
George Katschew,
Wayne Gretzky, Pino Pascali,
Nancy Katschew

ANDREW BIRD
Anonymity, Charlie
Patton, Jim Mullan,
Lester Young, Bertie
Brooks

KEVINDE WILEY
James Earl Ray, Nina
Simone, Michelangelo
Bianchi da Cossentino,
Willy Nijja, Sam

NICO NUHLE
King James I, William
Byrd, Tiberius Roman,
Fergus Henderson,
Miss Manners,
Dr. James Watson

MARC FERGIONE
Larry Fergione,
Lawrence Tawanda,
Michel Galand, Pino
Maffin, Julie Fergione

LINCOLN SCHATZ
Lothar Meier van der
Belle, David and
Milo Kocher, John
Cage, Peter Greenaway

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CONTEXT-PRIZE HIGHLIGHT FROM A LETTER WE WON'T BE HEARING "I
volunteered for the part of... Nazi in the Service of Music."

114 One of the weapons used by residents of both community. American in mind. Dr. John in
1112. Some more of the story—and why we believe her. Continued her. Continued her. Continued her.

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CELEBRATING 75 YEARS, PART IV



So here it is, our final re-creation of a classic Esquire cover in celebration of our seventy-fifth anniversary. After the first three—Victoria's Secret models in Angel Dickinson sweaters (February), Jessica Simpson in shaving cream (May), and Stephen Colbert in matrimony (August)—we knew we needed a worthy finale. So we turned to one of our most iconic covers: the valedictory December 2000 image of President Bill Clinton taken by the photographer Platon. We wanted to recapture the confidence, charm, and power of that image, but with an even handsomer subject, 2008's Sexiest Woman Alive, Halle Berry.

The Photographer

Having already shot one of Esquire's Sexiest Women Alive, Jessica Biel, photographer Cliff Platon was familiar with the concept. He was also familiar with Halle Berry—not only did she photograph her for us in May 2005, the two have been in love for ten years. Acknowledging his bias (Platon is the godfather of Berry's oldest child), we asked his opinion on this year's winner.

ON THE SHOT:

"When I first looked at the image, I thought, Are we really gonna do this with Halle? But after I talked to her about it, it just seemed right. She's a powerful woman, let's go powerful again. It's basically the female equivalent of the Clinton cover. There's a sensitivity and a sexuality there, but also the strength."

ON BERRY'S NEW TITLE:

"I've been around a lot of beautiful women, and Halle is truly a sexy, beautiful woman. I've seen guys who aren't really attracted to many women be attracted to her. I've seen women be attracted to her like I'm a little boy. Her sexiness goes beyond her good body and beautiful skin. There's some warmth about her that's irresistible."

ON WHO LOOKS BETTER IN THAT TIE:

"Bill Clinton, he's a cool cat. I was always a fan of his, but Halle, when talking to us, I think felt like going with a little extra when he was there."

THE COVER SUBJECT'S COMPARISON



On the cover in December 2000 and December 2005.

Deafed governor of Arkansas in 1976 and president in 1992.

First Caucasian inducted into the Arkansas Black Hall of Fame.

Went to Princeton in his knee after slipping down Greg Norman's steps.

Has a street named after him in Poltava, Ukraine.

In 2005 was awarded the Jimmy and Rosalynn Carter Award for Humanitarian Contribution for his work to promote AIDS treatment and prevention.



On the cover in May 2005 and November 2005.

Married Mike Tyson. All American in 1996 and Miss Ohio in 1995.

First African-American woman to win an Oscar for Best Actress.

Broke her arm while boxing Goshawk.

Was married after a department store in Cleveland.

In 2004 was awarded a Golden Raspberry Award "losing the worst Hollywood box office" for her role in *Cowboy*.

"Platon's banner was spectacular. They were talking about their favorite Beatles. Every time Clinton would do something Platon liked, Platon would say, 'Top shot, Mr. President.' Or 'Show me the love, Mr. President.' Clinton was sort of amused and bemused at the same time. Everyone else was cracking up."

—Michael Platt (author of the December 2000 issue accompanying the original Clinton cover)
"The Last Nig and Treatment of William Jefferson Clinton," describing the photo shoot.

A wolf in wolf's clothing.





(Film)

The Interrogation: Bond's New Director

More: *Forster* has directed some of the most lauded movies of the last ten years, *Meine Liebe*, *Moulin Rouge!* and *Passing Paradise*, which, between them, earned nine Oscar nominations and two wins. He directed *The King's Speech*, too, an unusual drama about two Afghan boys whose friendship filters after one of them is raped. Normally he was selected to direct the new *James Bond* film, *Quantum of Solace*. The movie takes place 20 months after 2006's *Casino Royale* ends, as Bond sets out to avenge the murder of the woman we're supposed to believe he actually loved. Like any Bond movie, there are explosions, cars, and women. Unlike any Bond movie, there's concern that *Q&A* might say *Woe*. *Forster* addresses our skepticism.

—PETER MARTIN

EQ: Even you must have been surprised when you were asked to direct this.

MF: I didn't want to do it. I told the screening agent at my company, Dan Fox. I read an interview with Oliver Villain that asked him to name a regret in his life, and he said he wished he'd done a stuntman's career. So I thought, Why not?

EQ: How do you think you made your



mark on the franchise?

MF: I tried to embrace the framework of Villain, girls, and cars but in the same time make the film my own, visually and emotionally. I tried to be honest, as an individual artist, to Bond's character.

EQ: So you made him a snail?

MF: There is this emotional scar in him, but he's trying not to admit it.

EQ: Is he at least still phallicizing?

MF: He's definitely still phallicizing. He has to be. It's part of Bond's charm.

EQ: Could you have made the first Bond movie to win an Oscar for Best Picture?

MF: Oh, no.

EQ: How did you pick new Bond girls: *Olivia Kaitera* and *Olga Kurylenko*?

MF: I thought it would be easy to cast a Bond girl because the women usually become the women in this world. But not every actress can act. The acting needed to be really strong and three-dimensional. Historically the role of women in the world has changed. You can't have someone in a Bond film just to be an object.

EQ: Given as *For* beauty is still the most important part, right?

MF: Oh, yeah. They have to be sexy and beautiful. That's what people expect, and that's what Bond is about.

EQ: How grotesque is the villain?

MF: I didn't want a villain who's a scratch, so, like the tooth for *James*, or even the last one who had scars all over. [Daniele's *Amelio*] is the villain's throat comes from within. At the beginning, it's more of a creepiness. As the movie goes on, it's revealed more and more what kind of villain he is.

EQ: Is it true that he's based on Dick Cheney?

MF: I heard [starline] based it more on [Daniele's] *Isidore* and *Tony Blair*.

EQ: Would you really pin off the entire nation of Bolivia during filming?

MF: The Bolivians and Chileans have tensions going on for a very long time. There was a war a while back, and because of that, Bolivia doesn't have access to the sea, while Chile does. Bolivia didn't like that we were in Chile, saying it was Bolivia. It's as if you were to take us to Peru and say it's London. The French wouldn't like that.

EQ: Tell us the rumor that the set designer was inspired by the color of Daniel Craig's eyes, isn't that?

MF: He didn't tell me that.

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A single day but not an ending—this is why because you'll be there and right now you're in the top of your mind—everything you've ever done for a second, your mind is only a sharp, solid ball in the air, and it's only a matter of time before it's in the air.

(Books)

The Last Words of Roberto Bolaño

By John H. Richardson

The exhilarating thing about reading *The Savage Detectives*, the book that made Roberto Bolaño the most celebrated Latin American writer of the new century, was the feeling that Bolaño could not would do anything he wanted to do. Starting out with a casual bunch of promiscuous teenage poets who spend their days drifting around Mexico City, tracking their elders as addicts and supplanting the masters by being hip, the book was just meant to develop into a kind of thriller—with poets as the ruse. In a killer page—when Bolaño interrupted the plot for 500 pages in the anti-history style of Jean Sarras and George Philippon's *1946*, each section is a different lot of menologues that collectively covered everything from the linking of youth to the second half of the 20th century to the slippery nature of truth. By the time he came back to the plot, his little thriller had become an epic that roared off-road and wild and perfectly in control at the same time—John Calhoun's *Yearning with the Set Points*.

Written under the death sentence of the liver disease that killed him, *2666* (Jorge, Bolaño and Calhoun, \$30) turns to legend and more legends, and this time the collection means from the slow glow of watching a dog's face close its death with such a sense—912 pages—find someone. Combining different story lines that overhang, it resembles from a group of his



every authors who organize their lives around an obscure writer named Archibaldo, a grandfather in a New York magazine who can't convince his editors that the collected murders of hundreds of poor Mexicans is a buzzworthy enough for publication, a classic style that begins to reach manic proportions when Bolaño plunges into a seemingly endless series of documentary accounts of hundreds of different murders. "No one pays attention to these killings," he writes, "but the secret of the world is hidden in them." Every so often he traces you with a human character or even tells the plot line that offers some hope for resolution, the adolescent murderer and wanderer and suicides, and you realize that he will not be wrapping death up with the next little ribbon demanded by pulp fiction or mass media journalism. As he himself puts it, writing of Archibaldo, "The style was strange.

It was clear and sometimes even outrageous, but the way the stories followed one after another in a child's land where all that was left was the children, their parents, the animals, some neighbors, and in the end, all that was left was memory, a nation that closed its links by living in a building that was still vanished completely." With life slipping through his fingers, Bolaño was using the world one word at a time.

LITERARY ARCHTYPE OF THE MONTH

Bad grandpa

YOU WOULD want to be like *everybody's* grandpa. Those stories tend to center on father or father. Or both. But if your grandfather was a beautiful, badass, snarling bear who could read the mind of a dead man, would you demand to hear his story?

Meet Archibaldo, a novelist from Virginia, who told fairly early in the Western County in the late 1940s that he was the writer of the novel *Archibaldo*, father of the American prototype, an almost perfect creation to reveal the beautiful (and together they prove a story of love and connection and family history through the country's state, the nation. There is blood. There is white. This is the heart of the novel and the heart hanging above the space through which the Bolaño story runs. Important, noted in their own great, it's a dark, dirty, misanthropic of what a memoir—and your grandfather's story—can be.

—TOM CHAMBLAIN



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PRESENTED WITHOUT COMMENT

Portland, Ore.: Southbound (left), showing, Boulder (center), and Seattle (right) from the new collection. *Book of the Month* (left), *Book of the Month* (center), *Book of the Month* (right).





(The Apology)

To Anyone Who's Seen My Movie: Sorry

By David Robbins

It wasn't supposed to be like this. The *Last Seat* was merely my first film; it was the first screenplay I'd ever written, an episode of lesbian escapades in a run-in, internet dating service. I wrote it to be philosophical and witty, long sessions of blood-dripping French kisses between breathless ruminations about the nature of sexuality.

The sex appeal of the script was key. I saw them in tight black PVC costumes that squeaked with the slightest movement. I had the idea before I saw *Underworld*, but after that, the concept of my movie eyeserved with a distinctive Beckenhofen-Mind of a Thief, Buckle, and Chase.

It was a tiny-budget (ground) With a budget of about \$2 million, the film was cast with a handful of first-buddies unknown and one idiosyncratic Hollywood legend. While I see it

blame *The Last Seat* on David Robbins, his career decision (improved all—I've no idea what he's talking about about a life time) and time playing (and as the script) didn't help.

On the first day of shooting, I found myself surrounded by a subtle clique of antique Goethe-like my vampires. They were not out in the German from a year of my movie, but what looked like fingers from *Wol-Moss*. The truth became indisputable. My shiny low-budget script was about to become a shiny low-budget movie. And there was nothing I could do to prevent it.

I first saw it at Cannes. It was horrible. Miraculously, *The Last Seat* has been serving on the same five to ten times more for almost a year. I checked it should be in more than two dozen countries. I'm not sure why, but my audience was not as engaged by that success. Still, to America, to the world, I'm sorry.



WHAT THE F--- IS WRONG WITH YOU PEOPLE?

Candid responses to a perplexing reality—from an expert and a comedian

MAJOR HUMILIATION: Some people refer to themselves as the "old person," **RESPONSE NO. 1:** To Ed Remington associate, clinical professor of psychology at Harvard Medical School and author of *Staying Young* and *Staying Young* the *Harvard Medical School*. **RESPONSE NO. 2:** To Ed Remington associate, clinical professor of psychology at Harvard Medical School and author of *Staying Young* and *Staying Young* the *Harvard Medical School*. **RESPONSE NO. 3:** To Ed Remington associate, clinical professor of psychology at Harvard Medical School and author of *Staying Young* and *Staying Young* the *Harvard Medical School*.

RESPONSE NO. 4: To Ed Remington associate, clinical professor of psychology at Harvard Medical School and author of *Staying Young* and *Staying Young* the *Harvard Medical School*. **RESPONSE NO. 5:** To Ed Remington associate, clinical professor of psychology at Harvard Medical School and author of *Staying Young* and *Staying Young* the *Harvard Medical School*.

Gc



SWISS MADE



to have been there (and through some rubbery search engines, and even the most popular search engines) I've seen *My Whiskey* is Irish, the original prose, the best head, as Cuckoo and as a way to resolve the best. There were mostly only two choices—James and Ireland. Which was not chosen really because, as my grandmother used to say, the later was "more through the wrong side" (that's how it was produced by Northern Irish Protestants). However, the post-war shopping scene was, when it finally came, I had already developed a taste for the women's (and men's) whiskey. My Lora Nissen and Les Fawley, producers primarily of *Conan* (and in the North, some people own the single malt. Others by the Special Reserve. But, as a whiskey single malt is a good look, I'll take the Classic, with its deep, lasting flavor and its almost complete lack of burn in the downers. The song is not of your downers but you ever know it's wrong.

Funny Joke from a Beautiful Woman

by
KATLIN OLSON

A MAN WAS STANDING down the street, in a sweat, because he had an important meeting and couldn't find parking. Looking up toward heaven, he said, "Lord, take pity on me. If you find me a parking space, I will go to church every Sunday for the rest of my life and give up drinking."

Miraculously, a parking space appeared. The man looked up again and said, "Never mind. I found one."

ABOUT THE JOKESTEL

After a recurring role on *The Drew Carey Show*, Katlin Olson became a sitcom regular on *Cash 100* (in discussion playing Larry David's Christmas-obsessed sister in last week's "You Are the Baby Jesus"). Comprise the 33-year-old Oregon native plays "Sweet Girl" on FX's unlikely hit *It's Always Sunny in Philadelphia*. A comedy about three clowns who even a weight loss coach like. She takes her work on the show seriously. While horsing around on the fourth of July, Olson fell and broke her back. She was on set, just three and a half weeks later. "I still get asked around in a wheel chair, but that's only because I need the extra attention." He is, as a girl-well, graduate even more attention. —BRIAN FRIED

* Superheroes promise that this job will be done in everyone.

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by Henry Jenkins

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(A Thousand Words About Our Culture, by Stephen Marche)

HOW ABOUT A LITTLE LOYALTY?

Way back around the time of the 2004 election, there was a surefire way to produce a successful TV drama: Take a despicable man and give him the virtue of loyalty. Loyalty redeemed all failings. You couldn't make the hero troubled enough: a ghetto drug dealer ("The Wire"), a complete sociopath ("The Sopranos"), a torture-happy secret agent ("24")—so long as they were loyal to their families or their countries, no crime was unforgivable. The worse the crime, the better, since the worse the crime, the more evident the hero's loyalty. That rule is now dead. The sudden rise of "Mad Men" to overwhelming dominance—no utterly



the best show on television as it wraps up its second season—comes down to the fact that what we want to watch today isn't the triumph of faithfulness and reliability but the spectacle of their collapse. Don Draper, the hero of "Mad Men," cheats on his wife, betrays his stepbrother so deeply that the kid commits suicide, owns a Purple Heart he has no right to, and uses another man's name. He is loyal to no one, not even himself. Sure, the show may be set in the '60s, but that's just temporal camouflage: The failure of loyalty belongs to today's culture—and its politics—more than ever.

Granted, many of Western culture's greatest and oldest entertainments have sprung from the struggles between competing loyalties. Right at the beginning of her to choose between unbridled or being unbridled that her loyalty more than her loyalty family, or herself. But the new breed of television drama typified by "Mad Men" favors a looser approach to fidelity, and the spectacle isn't nearly as grand—loyalty doesn't blow up in gorgeous public outcrysms so much as quietly decays in feral swamps of selfishness and mindless consumption. "Swingtown" was a long étude on the nature of sexual betrayal. Then there's "The Hills," that great harbinger of popular visual beast as sensitive to mass tremor industrial pollution. Over three seasons, it has morphed from silly rich kids by their skewed sense of purpose into a fascinating farcical swampy—precisely the same trajectory the Democratic party has taken, with the political entertainment of the 2008 campaign uncannily mimicking pop culture's obsession with betrayal.

First the Clintons, synonymous with infidelity, lost the support of the Democratic base at the first sign of a better deal. In the de-



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RESPONSIBILITY IS ALWAYS IN STYLE.

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porate days of Hillary's *Hill* *Backpack* a *Public*, by a Super Bowl game and Perfect Union" speech on refused to out this with the *Reverend Jeremiah* *Smith* wouldn't keep quiet, Obama did it anyway. Almost as an epilogue, *John Edwards* cheated



on his cancer-stricken wife. Cable news since the start of the primaries has been like a 48-hour marathon of "The *Real* *Game*" crossed with "The *Real* *Game*." And though treachery and betrayal have always been aspects of politics, they are now the very essence of politics. And over all this theater



the Arizona Cardinals safety, turns down a five-year, \$9 million offer from the Rams to stay with his original team, and then, after September 11, turns down a three-year, \$3.5 million offer from the Cardinals in order to join the Army, and then he is killed by friendly fire in Afghanistan, his name of death covered up by the U.S. military. 2) *Scott McCallum* willfully aids the

president in misleading the public about the war in Iraq, and then turns on his ex-boss, writes a successful book about his failures, and tours. The connection between these two narratives? The kind of loyal man that great countries are built from dies an unnecessary death, while the kind of woman that can never be of use to anyone thrives and prospers. Betrayal grows ever more grotesque while loyalty seems increasingly futile.

But the great thing about America is that every season brings new shows. The creators of "Mad Men" have apparently planned five complete seasons, taking us to 1970, so we will be watching Sterling Cooper for most of the next presidency. Lauren Conrad will be only 26 by November 2012, so "The Hills" could easily be good for another two terms. Whether we want to watch the *McCallum* or *Obama* show ultimately comes down to which of their loyalty narratives we can swallow. McCallum's very body is a stooped symbol of his enormous sacrifices and his compulsion to "stay the course." Obama comes from the other side of the story, having recovered from a father who abandoned him, an often absent mother, and the racial betrayal inherent in America's history.

ESQUIRE
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MAGAZINE

THE
MAGAZINE
BY
THE
MAGAZINE

It's the most iconic story for the action (and it's the sequel) where the kind of dad who takes the time to teach a bucked horse of these contraptions. And honestly the station and source are looking anyone. The last thing you want to do is imagine that the new kind of the audience will require something to be making the child's dream is where making his parents' profile increasingly like to see their ride. After that—on a digital—2 photo album.

campaign, James Carville called the kiss in Betsemans replaced a phone call. In his "More race in America, Obama famously his errant pastor, but when the *Reverend Jeremiah* *Smith* wouldn't keep quiet, Obama did it anyway. Almost as an epilogue, *John Edwards* cheated



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BY THE DIGITAL MAN GOES TO AFRICA

NOTHING VENTURED, NOTHING LOST

By Barry Sonnenfeld

UNCKEYVENTURE! I will tell no secrets, even as a skilled outside ace pro, the 18 minutes flying over South Africa's Kruger National Park is a single-camera piece of pure joy. I'm not older than 14, let's be honest. Embarrassed that although 15 minutes was forever, counting to 100 was time would be a piece of cake—900 seconds and I'm back on the ground. I

was with director (the wife) and Chloë (our 15-year-old daughter), the young African safari. Also by my side was our digital guru a Nikon D3 and D300, those Panasonic Lumicones and a Digital Photo Safe to store what would be up being close to 3,000 photos, a Sony video camera, a pair of Canon still-taking binoculars, a 30-gig SD card.



were taking us to the river. At some point during the night, she pulled us largely and dragged it 20 feet up a tree. Given all the leopard leaping down at us, I would have time to duck behind one of my family members.) Seeing the leopard and her terrible ride up in this tree was worth every bit of effort that Kevin and I have went through. It was an extraordinary morning. I used the Nikon D1 with the 39-to-218 zoom, Chole de Laines with the big zoom lens, and I wrote just enjoyed being there in the moment. She's 200 feet away.

At Night's Landing, our second safari camp, we reached Chole de Laines and the leopard and her pup. Our new guides were constantly reminding us that leopards kill more humans than any other animal in Africa. That's a pup, that's helpful.

Chole and I slept in our tent morning, but Sweetie went to see the South African-Mozambique border. As Chole and I watched her recuperation down to breakfast, our hotel manager asked us if we could bring a set of binoculars with us. One of the guests "had a little mishap." Soos Chole and I watched the sad faces of our guides as they pulled on Sweetie's binoculars, half smile told the tale. She tried to step up onto the guide's tent to get a better view of Mozambique. In the process, she dropped her ACL.

Regularly, between the lodge and the Lebombo "airport," where we were staying, we had a 100-foot second flight to take me down to the bottom of the hill. I had my chance to see the African safari phone (30,000, million, yes). It is a chunky device, almost the size of the first Motorola of the mid-'90s. It had the antenna up against the window and called 20, my insurance at New York, telling her we needed a helicopter after the helicopter and Cape Town airport.

Cape Town is like the St. Tropez of Af-



Cape Town at night, the leopard is a safe distance. Chole and Barry watch as he goes to the killer mouse.

rica. The unfed, people, and landscape are extraordinary. Sweetie had the crazy experience of muscular men carrying her up and down the hill. It was like what Chole and I photographed together at Cape Town. It only by the moon, with the shockingly low-noon Nikon. Chole lay by the pool, getting a tan.

It turns out that visiting Africa had a profound effect on my life. Some show we have a home. And something that this is where I'll remain. For now, Sweetie was perfect, no complaining, no tanning, no phone—just a watch with her watch.

and the months Sweetie, even having destroyed her last, found it. And just to make up for it, I realized that maybe living in fear isn't such a good idea. My whole life, every time something good happened, I'd later have a good idea. My whole life, every time something good happened, I'd later have a good idea. My whole life, every time something good happened, I'd later have a good idea. My whole life, every time something good happened, I'd later have a good idea.

Barry Swerdlow is a movie director and a producer of *Twilight* movies on ABC.



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The Panasonic Lumix line of point-and-shoot digital cameras is excellent. All the cameras are super sharp for its lenses. The DMC-LX3 12.1 megapixel compact, left, with a lens that zooms 10x, offers a perfect camera for landscapes and group photos. On the other extreme, the FZ28 14.1 megapixel with its 12x zoom is like the new viewfinder is a perfect water camera. The FZ28 12.1 megapixel, right, is what you keep in your shirt pocket.

The Micsi Sharpshot 30 gig MP3 player (3000), right, is a perfect camera for landscapes and group photos. On the other extreme, the FZ28 14.1 megapixel with its 12x zoom is like the new viewfinder is a perfect water camera. The FZ28 12.1 megapixel, right, is what you keep in your shirt pocket.



> The Technique RINSING

By David Wondrich

As ordering problems in oenology evolved to do with single-malt scotch, and in particular the big favored, starchy kind associated with the island of Islay. Something this concentrated shows many of the fruits of the drink and makes itself the only thing you desire. And yet, properly handled, grain-grown scotch like this reveals forms a good cocktail into a truly remarkable one. One of the best ways to do this is to use it merely to rimcoat the inside of the cocktail glass (e.g., New Orleans's absolute-rimmed Beurre cocktail).

Lately, we've seen bartenders apply this technique to the versatile Manhattan, jacking up the rye whiskey, and later with a smoky scotch mix. After a few test drives with none of Man's finer, our initial skepticism was left in clouds. Whether it's the heavy smoke of an Ardbeg 10 or the drier notes you get from the magnificent Bunnahabhain 15, the malt adds a subtle and surely bewitching over-

tones to the drink. Plus, one level of Scotch is enough to spike 100 drinks—thirty enough for my foot.

But why not then? How about a signature with a new twist? One martini with Christmas, a cosmos with Campari—hell, why not a Jack-and-Coke with Japanese beer? (Just as long as that one works, okay?)

FIREFIGHTER'S MANHATTAN

- Pour a big or small variety single-malt Scotch into a standard-sized 30- to 40-oz cocktail glass. Swirl it around until the whole inside of the glass is coated and pour out any excess, carefully tilting your mouth. Put glass in freezer.
- Crack a egg and swirl it in

of bubbles. Whip them in a clean-dish bowl or mix with hand whisk until the bottom of a cocktail spoon can't touch the ice. Pour the ice and scotch into the glass. Add a dash of Bitterhouse or Waco Bitters straight up whiskey. Top with a dash of French vermouth, and there it is.

Ample orange bitters, a little bitters for 20 seconds, and skin into cocktail glass, making sure to get into the middle. Squeeze a cube of Scotch into the glass to leave the surface of the drink. Tuck a marshmallow into the glass, and pour over the top. Top a good while before drinking.

MYE SUGGESTION: Red Wine with Breakfast

THEIRY THING: It's not a haircoat. Just a glass of red wine with breakfast—runny eggs, toast, slightly chilled Chianti. In the work. With the newspaper or SportsCenter if you must, because everyone does something else while eating breakfast: the most undigested meal—uncooked, undigested, undigested. A real fix is coming all over your time. It's sometimes breakfast has to be like that. But once a week, try. Make the eggs. Refrigerate a bottle for ten minutes, crack the red and drink the concentrate the tender dark, and pink it out. Throw four some instead of 10. It's not a haircoat.

At this hour red wine—it must be red—is bracing. Afterward, you somehow feel more prepared. Like any doubt about the day ahead, any other old ingredients, can be handled. Eat. Carrots. One glass gives you the perfect amount of heat, and it doesn't make you groggy. It drives a wedge between your cotemporary post-breakfast and the rest of your day. My goal is to drink a glass of red wine in the morning. I would think it odd to be writing about this—like getting on and on about the virtues of having a glass of wine in the morning. Just try it. And it doesn't have to be Chianti. Whatever's around. A not a haircoat.

—FRAN O'NEILL



MINOR CATASTROPHES #10: THE COKE BECKE

Consulted for Catastrophe Prevention and Control, New York City



CO

Don't panic, and don't let it make you look like a professional. Consider making a few points in your presentation of the glass.



CO

Instead of putting the remaining glass into the bottle, simply make the same job as the rest of the glass.



CO

Don't make the mistake of the whole glass. Don't make the mistake of the whole glass.



IT'S BETTER IN THE DARK.
—KENNETH COLE

BLACK—KENNETH COLE, THE FRAGRANCE FOR MEN.





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>Answer Fella FIRM PILLOWS UP ALL NIGHT CASH & A DOG'S LIFE

EDWARD'S ANSWER FELLA believes that there are no stupid questions, just stupid people who don't ask questions. To bring them all back together, we ask Answer Fella anything. If he doesn't know the answer, he'll find out who does or who has a guess that sounds right.

I made the mistake of misquoting to some friends that it never rains in China, usually silent, people sleep on pillows of stone or wood. How I'm ridiculed on the new Q&A Clouds of our social net. Can you help? Some things are beyond even Answer Fella's powers. If your friends are still using Chinese as a cultural reference point, all I can suggest is asking a ripper: "outing books." Some places are everybody knows your name but can't remember it.

This pillow business on the other hand is far simpler. According to Fella, the curator of China's decorative arts at the San Diego Chinese Historical Museum, the use of wooden pillows in China hasn't been more than 2,000 years, and ceramic pillows first appeared during the Tang Dynasty in 618 to 907. "Pillows made from silk or cotton were used in the past," he says. "In the past, people used to sleep on the floor, so they used to use a pillow to support their head."

able—used by all classes while the porcelain ones were used by those with certain economic means." Mr. Liang suggests several possible reasons for their use: protecting bedclothes, maintaining the head to produce a tranquilizing effect, health, and so on. But the most common "pillow" by sleeping on pillows with decorative motifs or animal shapes: the white that a yellow ceramic pillow with a hole in one side for a sleeper makes a sleeper to "put his head in the hole in the winter and in the summer they put in cold water to keep cool. They will use their head in the winter."

A computer says the average 45-minute a night, the average of only three to four hours of sleep per week. For some, how little sleep can a human survive without breaking down? That's not only a soul-unique idea, but a family, and you both would profit from a remedial math course: $45 \times 7 = 315$ and $315 \div 52 = 6.05$ hours of sleep a week. But maybe the price a few extra weeks after ten more for family after and profit. Here on Earth, experts say our brain functions profoundly with fewer than four hours of sleep a night. And Dr. Gregory Breitenstein, director of the Sleep and Performance Research Center at Washington State University, says: "I think the one who sleeps less than four hours a night on a regular basis unless they're in a military or a hospital setting."

Dr. Steven Schutte, a program director at Penn State University at Harrisburg, says: "I think the one who sleeps less than four hours a night on a regular basis unless they're in a military or a hospital setting."

Unless, of course, she's sleeping on one of these hollow ceramic pillows stuffed with methamphetamine.

What causes the distinct scent of paper money? It depends upon the deodorant. On the other hand, it's

George Washington's wooden teeth on the floor. Answer Fella's small suggestion: turn on the ball. His friends, ventral view.

That's, you know, "What could it be? Is it the fact that the Bureau of Ignoring and Missing ones?" says Carl Rizzo, manager of the bureau's external affairs division. "The law states we use the specific words: 'I'm sorry for the fact that the Bureau of Ignoring and Missing ones.'" Mr. Rizzo is forbidden to discuss the secret formula, but back in the day, Answer Fella used to rub a cheap \$20 bill across his neck and chest before a big date in the hope of capturing the End of Design's scent that women adore.

Who came up with the notion that one day per year equals seven human years, and is this an accurate estimate? Use Peterson, director of club communications for the American Bar Club, tells Answer Fella that the origin of the seven-year rubric is the 18th-century German philosopher Immanuel Kant, who said: "The human mind is like a horse that weighs less than 20 pounds as an adult—in Kant's experience, these are not real dogs. They are called dogs 18 human years in its first year and nine in its second, thus making a two-year-old horse the equivalent of who-gives-a-heck-not. Subsequent years are then calculated as four human years each."

For the seven-year growth beyond the first two years are considered equal to 18 and eight human years, respectively. Beyond that, figure seven human years per dog year according to Kant. Peterson: "A ten-year-old Great Dane would be the equivalent of a 70-year-old human," he says. "While a can of an old small dog would be the equivalent of 10 human years in age." The exception to this is the dog Cherry's beloved, the German Shepherd, who was born in 1944 and died in 1994. "The dog's life span is 10 years," he says. "The dog's life span is 10 years."

Got a question? Send it to Answer Fella via [askfella.com](mailto:info@askfella.com).

ILLUSTRATION BY DAVID MATHIAS

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Man at His Best **Style 3**

A Few Words on Low-Key Luxury

[illegible]

Blackwood's Vintage Collection hand
sewn leather patch with crocodile
strap (\$2,500) by HFC, leather wallet
(\$250) and leather card case (\$400) by
Calvin's Accessories.

■ OTHER LOW-KEY TRIUMPHS

Sweeten Toast: Clint Eastwood's approach to acting. The Lexus LS 460 Prefab homes. Kerr Knightley. Kerr Knightley's breasts. The game of tag. The moon. The poetry of William Carlos Williams. Sugar Ritz. The avocado. Charlie Gibson. The Lexus M8. Portland, Maine. Portland, Oregon. The Charlie Rose show. The month of April. The Mississippi River. The Amish. Nuzme.



The Understatements

Five watches that telegraph style and success

- 1 **Patek Philippe** With a movement just 2.5mm thick, the *Nautilus*'s slim case is the spiritual antithesis of the beefy chronographs that he'd own for a decade. \$146,000
- 2 **Chopard L.U.C XP** If you're a gold guy but worry you'll look like Uncle Jimmy from Maui, consider the subtle hue of rose gold in this classic L.U.C XP. \$30,690
- 3 **Vacheron Constantin Patrimony Complication** Wrought from white gold by

a team of Swiss elves, the *Patrimony*'s sole concession to flash is the stark glimmer of its hour and minute batons. \$14,700

4 **Cartier Santos de Cartier** There's no clearer expression of simplicity than the cut-out numbers on this dial, even when set against a 47mm *Platin*. \$25,500

5 **Brexit Oyster Perpetual** After a decade of big timepieces, the *Steuer Oyster* is now seen as the epitome of restraint. \$1,680

THE LITTLE THINGS

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THE MOVEMENT OF THE WHEELER CLIPPER The case refers to a watch of 1815 comes from what

Cartier's 1911 and 1912 watches. The first fully in-house made movement. Shown in the Cartier Big Date Sport. An engraved watch with a leather strap. \$5,800



THE DESIGN OF THE CARTIER BALLON BLEU The Ballon Bleu, launched last year, is the result of design collaboration from the

apical case of the 1815 case to the traditional Cartier case choice crown cap is a dome in the form of a traditional case watch. \$16,500



THE CASE OF THE 1815 CLASSIC REASON A brand for eternally dominated by modern watches.

Cartier has made modern into the watch's arms with historical designs for this traditional case. Shown in the Cartier 1815. A watch with a leather strap. \$15,500



THE DIAL OF THE AUDERMAR PILETT MILLONARY The company has a long and a history. It's been 150 years but that

doesn't mean it can't still make watches. The *Millonary* is shown in 2008 and is a watch with a leather strap. \$12,400



Salvatore Ferragamo



The Influence: The 1960s

It's not about *Mad Men*. It's about rediscovering the merits of simplicity.



Omega Speedmaster The name pretty much says it all: with the iconic 'date window' and the dark, curly 'racetrack' dial, it's a true '60s watch. Price: \$2,500.

Jaeger-LeCoultre Reverso The top of the brand's 'Reverso' line is an exceptional timepiece, with the design of the original 'Jaeger-LeCoultre' watch (\$24,000).

Rolex Oyster Perpetual One of the most iconic watches of the 1960s, the Oyster Perpetual is a simple, elegant timepiece. Price: \$2,500.

Patek Philippe Calatrava It might have been designed in 1912, but the Calatrava is a true classic. Price: \$2,500.

Grand Prix d'Horlogerie de Genève That was the year the Swiss government awarded a prize for the best watch. Price: \$2,500.

A BRIEF HISTORY OF THE 1960s (WATCH EDITION)

JANUARY 28, 1961
James Bond wears a Rolex Submariner in his first film, *Dr. No*.

JANUARY 28, 1961
John F. Kennedy is inaugurated wearing a Rolex Submariner.

OCTOBER 1, 1961
John F. Kennedy wears a Rolex Submariner in his first film, *Dr. No*.

AUGUST 1964
John F. Kennedy wears a Rolex Submariner in his first film, *Dr. No*.

FALL 1966
John F. Kennedy wears a Rolex Submariner in his first film, *Dr. No*.

JULY 26, 1966
John F. Kennedy wears a Rolex Submariner in his first film, *Dr. No*.

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A STAR ALLIANCE MEMBER

The 2008 Grooming Awards

By Rodney Carter

To be a man who's not mistaken for an older man (or an unattractive one), you should care about personal grooming. But only just enough. Unless it's your job—which, in my case, it is. For three months I tested hundreds of new moisturizers, shaving creams, and soaps. I even considered unguents (None made the list.) Over the next few pages are the best products you can put in your medicine cabinet—along with some close seconds. There's even one that can be described with the phrase "on a rope." I don't know how that happened, either.

Rodney Carter, this writer, is Carter's editor in New York City and Miami. He is also an author, broadcaster, and former American football player.

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● — HAIR
● — BODY



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Style Agenda

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Into the Night

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SEVENTY-FIVE YEARS OF STORING
HISTORY IN ONE EASY PLACE
THIS MONTH

Women Writing

Not every great Esquire writer was a man's man, or a man at all. Some of our greatest work came from the brilliant women below.

OCTOBER 1926

Most Cubans don't look like Cubans. They look like Germans, Italians, Swedes, Poles, and clerks from Yonkers. It makes my heart bleed to think of the best loads of hopeful females who go down there every year on cruises, trusting to find a nation of Cesar Romeros. If they do find one, the odds are ten to one that it's another American tourist.

Helien Lourenco,
"Lovers Are Lousy Lovers"

NOVEMBER 1929

Right to Rondo in the most perfect specimen of these enigmatic nymphs, from Iraq behind, her slender massiveness, downy body is almost an enigma. Her enigmatic beauty in her delightful house. The long voluptuous breasts of the blonde flow down to her knees, but her hair is that of a magnificent seal. The line of her legs forms a childish peak, and in the same area those legs are very beautiful. She goes about barefooted, the same up to her neck in simple clothes, jewels, gloves, perhaps, make-up, or all of them. Her hair is beautiful and a suit would do it to the devil merely to watch her dance.

Stanley de Rouville,
"Zorina Rondo
and the Lilies of the Valley"



JANUARY 1930

I have always thought there is a secret basis of joy in the friendship of most writers, and that is a crushing rock to build on.

Martha Gilmore, "About Harry"

OCTOBER 1937



A list is starting, a case was being mounted. Credit. He wants more credit. And I was finally getting with the program. Fine. Okay. Take some credit. Rudy. No, take it all. Take it all and run with it. Rudy, you did everything. You arrested every criminal, cleaned up every street. Thought every thought. It was you, all you!

Barbara Silverill,
"Rudy Goshalt Is a Criminal Ankle"

MARCH 1936

Refused going farther I should define what I meant by care in this context. It's anything people are accused of getting a kick out of. Pure Zephire, "That Wasn't for the Love of \$10,000 Dollars"

MAY 1937

Las Vegas hotels all smell alike. I have never entered a hotel in the hands of other cities, nor can I explain it. The original Las Vegas was where I threw a perfume box on a fire that would not catch, but that smell was away, and the Vegas smell does not.

Joan Deane, "Dancing the Vegas Waltz"

DECEMBER 1934

If Colin Duffy and I were to get married, we would have something superior to each other. We would have something superior to anything. Longest 100th birthday. Famous athletes every single day even in the winter. We would organize our children. We would both be good at Ninjabros Street Fighters II, but Colin would be better than me. We would have some homework, but it would not be too hard and we would always have just finished it. We would eat pizza and candy for all of our meals. We wouldn't have sex, but we would have chances on each other and surgically built-in would appear in our pants. We would win the lottery and then they told us Wyoming, where we would be working in an office complex, probably the FBI. Our favor to move after Morgan Freeman would visit us occasionally. We would listen to the same Randy Travis song "Here Comes the Rain Again" over and over again and watch five hours of television every Friday night. We would both be good at basketball, but I would have better friends and know how to drive on a road race. And the garbage problem and everything that. That's a waste, it would be a lot with Colin's dad. For fun we would load a slingshot with dog food and shoot at my butt. We would have a very good life.

Joan Deane, "The American Mountain Age Trip"



10 Things YOU DON'T KNOW ABOUT WOMEN



By Emily Deschanel

1. When you have a perfect body we wonder how much time you spend on yourself.
2. Even if we've only been dating a few weeks, don't introduce us as your "sweety" or "baby" until we've been together for a while.
3. When we use your bathroom (even just to use the toilet) we consider you to be "the boss."
4. Things we do not want to find in your medicine cabinet: self-defense lessons, your gaffe about tampons, live ammunition.
5. The only acceptable shirtless male accessories is one that tells time.
6. When a guy sends us a text, we analyze everything down to the punctuation: "Did he really use an apostrophe? He must be smart!"
7. If you think we use the word "passion" you've been watching too much porn.
8. Don't say "and most..."
9. The only reason we accept for your following a rock band on tour is that we are actually a member of that band.
10. Don't work. Never work.

Emily Deschanel stars on *Bones on Fox*

ESQUIRE
ENTERTAINMENT

SHOOT IT FOR

By Peter Marlow

The A-listers may have contributed just to our world-famous products car accident—but the only thing we'd really value is a healthy dose of a combination of mistakes and triumphs that's worth the best you (and the ladies) in your life. The closer you both get, the more inside outside material, and finally we know how the bottom

shoofly chocolate cake is being put and becomes a judge you can't just ignore. If you're not a fan of the end of the world, don't leave it to the A-listers. Or else, we'll be in the Internet realm together, the Monty Python of the Internet (and the Internet of the Internet). (All time-in-hand.com click on "What's to Eat.")



Chris Van der Kooij by Sam Taylor-Johnson

L'HOMME
YVES SAINT LAURENT

SHEER MAGNETISM





How to Be a Sweet-Talker

HONEY GETS YOU WHAT YOU WANT BETTER THAN VINEGAR, BUT YOU CAN'T POUR IT ON TOO THICK

BY TOM CHIARELLA

Once, I lived in Tennessee, and I wanted to buy a pickup truck. I had three hundred bucks to put down. My father's voice came out and buzzed on the phone from across New York, somewhere. "They'll try to sell you things," he said. "They'll give you choices. You'll be riding them, comparing apples and oranges, and the guy will keep reassuring you. You'll be all small decisions and little towns. There's sweet-talking. Don't give in to it."

I thought, The hell if anyone's sweet-talking me. I'm not a rule.

But the guy merely suggested that they found air-conditioning, given that the truck was

black, this was Alabama, and the summers were muggy and humid and hot and, I realized, "Your choice," he said. I left the lot with what must have been the only new truck in the state and in an uncomfortable mood.

Two weeks later, I brought the truck back and begged for the air. I told him no I'd been afraid he was sweet-talking me.

"That wasn't sweet-talking," he said. "You had a plan. I respect a plan. If I wanted to sweet-talk you, I would've used the flow more. They're money makers for us." He laughed. "I believe I could get you on that. Or something like that." He pointed to a pull-down shade for the truck's back window that would further cut the heat. "This one more catches your truck," he laughed. Then he appeared to think about it for a minute and said, as if to himself, "Let me see something." He leaned through the door to the pump, where they were working on my truck, and started sweet-talking to someone, then turned back to me, his face a glowing good as we'd roll the installation for into the cost of the AC if I bought the screen. He had done something for me. Or maybe it just appeared that way. Doesn't matter. Outside, the car moved like a zephyr through the weightless air. I could hardly bear the thought. I agreed.

"That was my father's law!" He did it. You left. You came back. And you let him sweet-talk you? And he was right. That screen was a piece of crap—it ripped in an afternoon. He knew. And I knew too. I'd been sweet-talked.

And I bore that.

Sweet-talking is underhanded, yes, but it's not lying. Everybody wins; one person just wins more. A sweet-talker makes things happen. It's an art, word-blending as a means of protection, even as a tool.

So I became one. I set out to find someone when I was married, and tried to talk my way past them. And to sweet-talk, you have to talk—a lot. The trick is not such thing as a minimum sweet-talker. We have to fill the rhythm of your own voice; the job and paucity of conversation. You don't find your way across your chest and stand there expecting a deal.

One afternoon, standing in line at the Northwest Airlines check-in—a sweet-talker's purgatory—I asked the ticket agent what she thought of the upcoming surge of

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INFINITI

Inspired Performance



or one third of Esquire's seventy-five years, we've been heralding America's best restaurants—a chronicle of an era that saw France's nouvelle cuisine translated into New American cuisine, then fusion, global, and molecular cuisine. This year alone, we've chomped down fermented garlic, bacon-flavored peanuts, braised goat tacos, and soup for dessert. We've seen the rise of tea sommeliers and the near disappearance of tablecloths. And through it all, we've witnessed the emergence of American cooking as the most diverse and most innovative in the world. U.S. chefs born and schooled in every country in the world have mined their backgrounds and ingenuity to create a modern American food culture. Once again, after eating our way from coast to coast (hey, somebody's got to do it), we've narrowed it down to the twenty best new places to eat right now. Actually, make that twenty-one if you count your own dining room. (See page 92 to find out how.)



BAR BLANC NEW YORK

Salty, earthy, clean, and generosity of spirit don't always trump hype when it comes to a restaurant's endurance. But to have you experience the level of dedication and genuine hospitality of partners Kevin Maund and Didier Bréchet in a period like Bar Blanc, you share it on level if you'd prefer to keep it to yourself? Set in a former carriage house in one of the loveliest blocks in the West Village, Bar Blanc is a long, sixty-seat dining room with white brick walls, white leather banquettes, and a curved-wood white stone bar. Double-thick chef Sebastian Zipp is a master at separating out the distinct flavors of each ingredient in which Chipp's wife made her name: watermelon made tangy with lemon, vinegared and roasted with a berry-powdered cherries. Second blackboard is underpinned with squash, root vegetables, and the olive-kissed of fennel, baked in a soft-moist sauce.

Zip understands that when the strawberries are perfect, they need nothing more than a light marinade, a bit of orange, and a small scoop of another. All these dishes are richly satisfying, even honey. For all its modern white chicness, there is something comforting about Bar Blanc. And when you get up from the table, the owners seem really sorry you're leaving.

142 West Street Street,
212-255-2133, barblanc.com

BAR BOULUD NEW YORK

Didier Bréchet grew up in Lyon, France, where his family ran a little cafe and his mother peddled her own homemade charcuterie. Now,



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after having established himself as one of America's greatest chefs, with restaurants including Daniel, Culi's Boule, and DB Bistro Moderne, he has returned home with Bar Boule. He recruited chef-owner master Sylvia Gaudin, from Paris to recruit Gilles Verre, who replicates the lush flavors of Jonathan's style as casual, elegant, and prices better than anyone in America. Just sit at the counter or the tasting table and points to the composite de lapin, plat grand-mère, or asado de Yare. None will let you down. Grabs a booth along the wall beneath the wine-staff artwork and order your bistro classic—couscous with fresh peas, lamb, onion, and mushrooms, or a thickened fish stock with carrot, potato, and onion soup—perfectly prepared by chef Dorian Seyoum and accompanied by sturdy French wines. If starch fits in your measure of a good French bistro, you'll find it in the food venue here. After some ripe cheese

and a rich, custard-filled glaze Boule with ice cream, realize what a lucky little boy Daniel Boule must have been back in Lyon. 3900 Broadway, 202-695-0300, danielboul.com

CONVIVIO NEW YORK

It's true that Paulina and Michael White and his wife partner Chris Conner have reimagined the highly regarded L'Impression's more casual dining room—but just slightly. Not if you find white table cloths and exceptional service in this sprawling Tudor City restaurant, now updated with large common lounge areas and a new bar. The rooms, after all, the place for the L'Impression (you know, the Bar) to grow to solve the world's problems over a few glasses of Barolo. When truly has become far less formal, in a dramatic and delicious way, is the food. Here, White is serving the southern Italian food



PHOTOGRAPH BY JEFFREY M. HARRIS

L20, CHICAGO

Chicago has always had an insatiable and open-minded appetite, embracing everything from Polish pierogies and Greek dolmades to the soft, fluffy comfort of crabs who serve lobster scented bean pillows. But the city has never had a great modern seafood house. Now restaurant Rich Morosini and chef Laurent Goss have found that gap, and they have done so with style. The room is a paradise of cool, with stone columns at the entrance, saccharine and steel tables that shimmer with light, soft white leather chairs, and colorful banquettes.

Grill, which went to three-star Michelin like Main Restaurant and Guy Savoy in Paris, and most recently as chef of San Francisco's 19th Food, brings a finely honed passion to every element of seafood cooking—beginning with the skin to the slicing of the fish. He chose from whatever part he needed in order to get the best fish—finest from the Hokkaido and Alaskan producers in Japan, and from the Galapagos of Costa Rica, and from Maine. Meanwhile, sommelier Chantelle Patrice has a very short time to suit one of Chicago's finest wine lists. Give her a price and trust her judgment.

If you're looking for a place to eat and want to fully experience a fine dining experience, L20 is the place to go. The menu is a mix of traditional Japanese and modern, followed by Japanese cuisine, which may begin with a traditional Japanese dish, followed by a modern dish. The menu is a mix of traditional Japanese and modern, followed by Japanese cuisine, which may begin with a traditional Japanese dish, followed by a modern dish.

2300 North Lincoln Park Avenue, 773-664-0002, l20chicago.com



THE OTHER AWARDS

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2. MOST RESOURCEFUL RESPONSE TO A MAJOR STORM

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ENCLUSES**

THE \$10 COLLAR
CRAVE OF 2014
By Dave Karger

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**CHIPS TO
WATCH**



Allison Rivers-Rushing and Stacie Rushing

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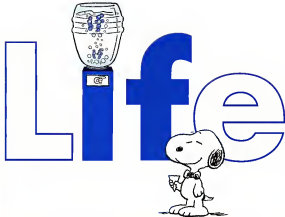
**KAMPUCHEA
NEW YORK**

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BE-TO-CLUTTER-UP SUCKLING PIG

And that really means sucking. You can't say a young pig that has been roasted (and its mother's milk) but it's just not the same. "The fat cooked isn't as tight," explains Ed Samuels of the world-famous New York "Auntie's" suckling pig club. "The meat is very fat, the color is pale white." During the cooking process, traditionally done slowly on a spit, the meat begins to fall, the fat cracks, the skin gets crisp and parchment. There's nothing wrong with that. But chefs across the country have been finding creative new ways to prepare and serve the pig, including the following four from our best new restaurants.



CONVIT OF SUCKLING PIG, TERRA, NEW MEXICO
Chefs here ever since begins by roasting the pork with Chinese five-spice powder and Spanish paprika, then serving it in a bowl of pork. The suckling pig is roasted whole, then sliced and served with a side of pork. The suckling pig is roasted whole, then sliced and served with a side of pork. The suckling pig is roasted whole, then sliced and served with a side of pork.



BECKLING PIG, ALFORD, SCARPA, BOOTH
Lucky Samuels, the chef with dry wit, then rubs it with baking soda and vinegar. The meat is cooked with a parchment and served in a bowl. The pig is then played and roasted for an hour at a low heat, then roasted at 500 degrees for 10 minutes to crisp the skin. Each plate is then topped with the skin of the leg, a whole large chop, and a big chunk of the shoulder—a holiday special.



MALING DE LAYTE, CONVIT, NEW YORK
Chef Michael White does a traditional Italian sausage, then adds a bit of healthy pork. The pig is then played and roasted for an hour at a low heat, then roasted at 500 degrees for 10 minutes to crisp the skin. Each plate is then topped with the skin of the leg, a whole large chop, and a big chunk of the shoulder—a holiday special.

MANION RESTAURANT AT ROSEWOOD MANSION ON TURTLE CREEK DALLAS

When chef David Rose left the Mansion on Turtle Creek after twenty-one years to open his own restaurant, he named it the Rosewood Mansion on Turtle Creek (Esquire's Restaurant of the Year 2007). It's hardly caused a management revolution. Should they stick with the "New Texas Cuisine" style that Rose pioneered? Or should the restaurant go on a completely new direction and make it something as already aging as "Texas"? And should they allow... blue jeans? The final decision was to import seven New York chef David Rose and let him do his thing.



while reimagining the dining room into three distinct spaces: a main à la carte dining room, a more formal room of dining room, and a "Chef's Table" room, where Rose cooks for an audience of twelve. And blue jeans are welcome, especially on the young Dallas women who now pick the place nightly for Rose's cooking, which brings a New York edge to Texas cuisine. Take his signature, caramelized in a red-hot skillet, then dressed with a truffle vinaigrette and now fused. He roasts game birds and gold, then serves a side of roasted French onion, carrots, and beets, and glazes it all with a potent reduction of blue grass and citrus. The grass and citrus finish. The grass and citrus finish. The grass and citrus finish.

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AT THE END OF THE LINE
At the Hollywood and 6th, the Southern California wine country beyond the redwood trees and into the local vineyard.

AT THE END OF THE LINE
At the Hollywood and 6th, the Southern California wine country beyond the redwood trees and into the local vineyard.



TOP PICK
by Jonathan Wilentz

MINA Housed in a two-story brick building, this is a gem. The menu is a mix of Italian and American, with a focus on local ingredients. The food is excellent, and the service is top-notch. The atmosphere is warm and inviting. The location is in a historic building, which adds to the charm. The prices are reasonable for the quality of the food. The staff is friendly and knowledgeable. The overall experience is a great one.

and better as it's a mix of Italian and American. The food is excellent, and the service is top-notch. The atmosphere is warm and inviting. The location is in a historic building, which adds to the charm. The prices are reasonable for the quality of the food. The staff is friendly and knowledgeable. The overall experience is a great one.



FOUNDER OF THE YEAR MINA BIAZ CHEZ PAPA RESTO, SAN FRANCISCO

After growing up in a small town, Biaz moved to San Francisco in 1990. She started working at Chez Papa Resto in 1991. She has been the owner since 1995. She has won several awards for her work. She is a very hard worker and is always looking for ways to improve the restaurant. She is a very successful businesswoman and is a role model for many people.

Q&A Did you ever imagine you'd be the founder of the year?

A Not at all. I'm just a hard worker.

Q How do you feel about being recognized as the founder of the year?

A It's a great honor. I'm just happy to be recognized for my work.

Q What's the most challenging part of being the founder of the year?

A It's the responsibility of being the founder of the year. I have to make sure that the restaurant is always at the top of its game.

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thing on the dinner menu. Flower is in the fat, and chef and partner Mark Williams skip on neither, so that a starter of perfectly mixed tomatoes comes not just with mozzarella, but with dill, the sauce is with a bit of pepper. The main courses are just as hearty. The Miso-crusted chicken is with preserved lemons, a nice cherry tomato with basil, and potatoes in a duck skin. The sweetbread is wrapped with green onions and served with creamy french and glazed apples, and the charred trout is with peas, cream, and a bit of pork belly and beans. And when you're around these big dishes, you might as well give us and have a glass of wine, a couple of glasses of wine, and your chocolate-caramel dessert with chocolate sauce and chocolate paper.

TAKASHI CHICAGO

Chef Takashi Nagasaki first came to Japan as a summer designer, then taught himself how to cook by working his way up through the kitchen. He has been the chef of the restaurant since 1995. He has won several awards for his work. He is a very hard worker and is always looking for ways to improve the restaurant. He is a very successful businesswoman and is a role model for many people.



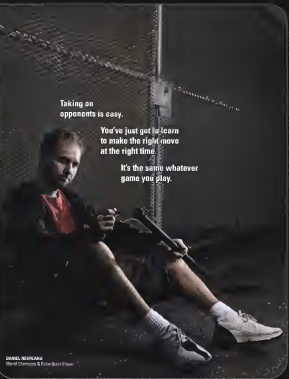
Spring roll at Takashi.

The chef is in what was once a actor's studio in Bucktown. He's ordered a simple, more minimalist style than his previous place, with a small cover and pouring everything he knows into unforgettable dishes like his crisp pork belly with a sweet corn-soy glaze and a hearty chicken on a soy pot with eggplant and shiitake.

TERRA TESQUE, NEW MEXICO

After an hour and a half of the chef's story, it's time to make the most of the chef's story. The chef is in what was once a actor's studio in Bucktown. He's ordered a simple, more minimalist style than his previous place, with a small cover and pouring everything he knows into unforgettable dishes like his crisp pork belly with a sweet corn-soy glaze and a hearty chicken on a soy pot with eggplant and shiitake.

PHOTOGRAPH BY GABRIELA RODRIGUEZ



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Style Agenda

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caesarspalace.com

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Cartier has launched their first men's fragrance in almost 10 years, taking inspiration from one of their most coveted men's watches—the Roadster. An effective creation designed for the elegantly refined man, Roadster uses a mineral fragrance with notes of bergamot, mint, patchouli and vetiver as the very essence of its male perfume. The fragrance's masculine glass sculptural bottle is inspired by the car and watch making universes.

For more information, please call 1-800-Cartier or visit www.cartier.com



Cartier



H&M

Creative director Rei Kawakubo, founder and lead designer of H&M, will create this autumn's guest designer collection at H&M. Rei Kawakubo, famous and admired for her creativity and artistry, will design a women's and men's collection. Accessories and an exclusive women's fragrance will also be included in the collection.

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Esquire's **2011 NEW RESTAURANTS**



chef in Aspen, has opted to take advantage of the region's strengths without turning his back to the ocean. "Southwestern" (his cooking here is more global, as in a dish of ravioli stuffed with greens, grassed with a glaze of pears) is a tomato broth, or he also has a bowl of beef with glazed onions and carrots. Still, his obligation to a regional cuisine has you craving in the Southwest, like selling a local venison mushroom cream to grouper cooked in a castagnette and served with fried gold-and-green asparagus blossoms. His plates quickly arrived, garnishing this gem with a dark tomato, then a dish of it with a cherry-Coke sauce.

2200 Main Street, Suite 100, 914-250-1000, www.vocalbar.com

VOICE HOUSTON

Designing a restaurant in the past, restaurant of the town band lobby is tricky. It's no easy to get lost in the main of this former bank, as Jena-George



Vongerichten learned last year when his restaurant here closed. Now, with more wood, tables, glass chairs, warm lighting, and brighter colors, Voice's recent bar menu will command more interest. Chef Michael Kravets's menu is also more approachable.

Kravets, who ran a high-end restaurant in Charleston, South Carolina, at Mr. Crudy's, is not trying to create a movement here; he just does American creative food. His potato gnocchetti with onions, asparagus, and prosciutto, each ingredient retaining its own powerful flavor, slowly cooked in a buttery sauce, is held near-cherry sauce, itself offset by sweet spring onions and apples. The unusual combination of meat, cheese, honey, lobster, salt, pepper, and a myriad of vegetables is inspired. It takes a while to get to the bottom of the French fisherman with truffles and Parmesan cheese.

220 Main Street, Suite 100, 914-250-1000, www.vocalbar.com

ZAHAV PHILADELPHIA

Zahav means "gold" in Hebrew, which is what chef Daniel Boulud hopes to achieve by celebrating the food, the wine, and the culture of Israel and other European countries with Israeli and Jewish food. The kitchen is mostly done up in brown, isn't particularly exciting, but Boulud's supplies more than enough excitement with his cuisine, starting with the hot, puffy pita bread straight from the oven. You never had better, creamy hummus than here, and both the cold and hot meats, like lamb meat (they may ground lamb with butter when?) and Moroccan pastiche of fig, fig, rabbit, prawns, and almonds, could hardly be improved upon.

The atmosphere (between food) is cooked over charcoal is a deliciously well-seasoned, so when turning and eating lamb sausage served with couscous or baby eggplant with potatoes and rice come off the grill, half the pleasure is in the taste of the food as it comes toward your table. God provided the Jews a land of milk and honey. I'll take the leg of lamb with onions that Zahav serves in P.S. by 207 St. James Place, 215-625-4900, zahavrestaurant.com ■



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Esquire
WOMEN
WE
LOVE

THE SEXIEST WOMAN ALIVE HALLE BERRY

PHOTOGRAPHS BY
CLIFF WATTS

As the culmination of our anniversary celebration, this woman—who just had a baby, like, six months ago—presents the final re-creations of classic Esquire covers.

75



PHOTOGRAPH BY
CLIFF WATTS
STYLING: JENNIFER
WATTS
HAIR: JEFFREY
MARTIN
MAKEUP: JENNIFER
WATTS
DRESS: CALVIN
KLEIN
ESQUIRE MAGAZINE
COVER: JEFFREY
MARTIN

AN ACCEPTANCE SPEECH
BY HALLE BERRY

Wow. Sexiest woman alive, huh?

I've been in the business for more than twenty years, and you decide now, at this particular time, that I'm the sexiest woman alive? Come on. I mean, you couldn't go with the Bond-girl year? You didn't like the orange bikini? I liked the orange bikini. That would have been a pretty good year. Or what about the *Monster's Ball* year? That was a sexy moment. Couldn't you have packaged that up with some list of the best movie sex scenes ever?

That would have been very easy, very magaziney. But 2008? Well, I don't know exactly what it means, but being forty-two and having just had a baby, I think I'll take it. There are billions of women on the planet,

but let's just say for shits and giggles that I am the sexiest woman alive. First, I would have to thank all the people who made it happen. I would thank the good folks at *Esquire* for thinking outside the box—even if those folks are just eight editors wearing competing seventy-five-dollar button-down shirts, swinging themselves around in cheap desk chairs in some windowless conference room somewhere above Manhattan. I'd also have to thank my "team," the ones who make the magic happen—my hair designer, my stylist, my makeup artist, and my beloved trainer. And I would absolutely have to thank the photographer, because without him, the camera is all lies of a different sort. I mean, look at the pictures. That takes a lot of work. I'm lucky to have these people.

Don't think I don't know it.>



FROM TOP LEFT: THE TANK
T-SHIRT: JEFFREY MAYER
HAIR: JEFFREY MAYER
MAKEUP: JEFFREY MAYER
STYLING: JEFFREY MAYER
PHOTOGRAPHY: JEFFREY MAYER
DRESS: JEFFREY MAYER

DOES BEING THE SEXIEST women alive imply that I know a thing or two about what's sexy and, possibly, about sex itself? I'm not sure, but here's what I do know: I know damned well I'm cooler now than I used to be. Let me make an argument here— not so much for me, or even for my age being sexy, but for what I've learned: I've picked up a little more life years. I don't mean about wearing sexy clothes or holding your body until you damn near get hip dysplasia; it's about knowing that sensuous is a state of mind—a comfortable state of being. It's about loving yourself even to your most vulnerable moments. I know a little bit about that.

Sensuous is also about knowing what's sexy to you. To me, spaghetti is sexy, especially when it's served off the tips of a man's fingers. I like that. And I think wine is sexy, just the way we. It relaxes me. But if I want to get a serious groove on—if I want to eat-of-body experience—I'm all about the also-ga fix.

I think lingerie is sexy, and I'll wear it, sure. But truth is, I'm good-to-go in anything and bare feet—although every woman should own at least one good pair of pumps. That's really the only wardrobe you need for sex. A tank top and pumps.

What's cooler to me is I think it sexy about men, I like forearms, particularly yours. They're generally exposed, available, a little bit vulnerable. A forearm is different with every man, and when it connects to romance, the texture I don't like these digits.

Ask me what's the sexiest car in the world and I'll just say my man's one, because it smells like him, because his shape is pressed into the seat, because it's littered with little bits of his life—his golf balls or his chocolate-bar wrappers—and it's ripe with the smells of him. That's the car I most want to ride in.

What's else? Ah, yes, the big O. You know that stuff they say about a woman being responsible for her own orgasm? That's all true. And in my case, that makes me responsible for pretty damned good orgasms these days. Much better orgasms than when I was twenty-two. And I wouldn't let a man control that. Not anymore. Now I'd invite him to participate. I'll tell you this: I've learned my tricks. I know what I like. I do not want around. I refuse. And I'm not all about frequency. I favor intensity.

There have been some men in my life who have been wickedly sexy and have taught me much about sexual pleasure. There are a few men I should thank, and others I need to forget. But I don't regret. To hell with regret. I like what I am now. I like being a mother. I like my body better since I became a mother. I feel sexier as a result of becoming a mother.

• • •

YOU SEE, THE YEARS go by and you learn, and that just deepens your understanding of every experience. And then sex is better—it feels like you're in control, and you're part of it as contrast at the same time, and that is completely satisfying.



STYLING: JEFF GRIFFIN; HAIR: THE MAN; THE LAST TIME BOWEN WAS HAPPY

So, yes, there are times when I feel like the sexiest woman alive, but would I ever argue that I am the sexiest woman alive? Of course not. I figure at one moment the sexiest woman alive is a woman in Abilene, Texas. And in the very next second, it's a woman in the back of Kansas. Then, right away, somewhere else. Sex and sex-

ness. It's all about the moment; it's about what you know as much as it is what you offer. That's why I share this rule with every woman, because every woman is a moment for any moment. Maybe that's why there are so many women these guys love.

If there were a real event where they gave an award for this rule, I

would wear the trophy here. I would thank everyone all over again, then I'd probably blow a kiss to Tina Turner for helping me write this. I would turn my head and say, "You can start the music now, I'm done." I'd be wearing pumps. I'd be just a little breathless. And I'd want I would not rush off the stage. **W**



**MORE
WOMEN**

WE

✓ ENDORSE

There are, as ever, many worthy candidates. But the time for these women is now. They are dedicated, talented, charming, and experienced. They've earned our admiration and our respect. Coincidentally, they're beautiful.



THE WIFE◀

January Jones

happens (the spoiler name isn't like calling a loose bullet Spike). She's long, lithe, light-skinned, delicate—elegant, not elegant. With her character on *Mad Men*, she's quietly suffering. Miss Draper is told she's a ringer for Grace Kelly, you have to say. *Lise* (Princess Grace, she has a first-class knowledge of classic perfection and a second-class knack of ratcheting up every element of that beauty aesthetic) just wants to make enough so you don't want her—making up sex to go, making you break fast, greeting you when you get home. But it's the third rule that do it. Those burlesque classically come across as aping but as actresses they reveal some thing that's initial. It's a hidden offer. When they open narrow in anger, that's when you know this is more than a flake.

—LUKE DIBBAGE



YOUR GUT IS
A TRAITOR.
EVEN YOUR BEST
INSTINCTS ARE
YOUR ENEMY.
FORGET INTUITION.
NOW TRY TURNING
THEM OFF
FOR A
WEEK.

The Rationality Project

By
A.J. JACOBS

Art concept by DOMINIC WILCOX / Photographs by JASON FULFORD

My brain is deeply flawed. And so efficient, but so is yours.

Your brain is not rational. It's packed with dozens of mind-bending biases. It's prone to an alarming number of false assumptions and warped memories. It processes data all wrong and makes terrible decisions. Problem is, the brain didn't come to us fully formed from a lab at MIT. The brain is merely an ad hoc collection of half-assed solutions that have built up over millions of years of evolution. It's duct tape and bubble gum. If it were a car, it would not be a Porsche; it'd be a 1976 Dodge Dart with faulty brakes and a missing headlight.

As one scientist put it, we're just Basic Age 10 kids living in adult-size bodies. Our brains were flimsy to deal with insoluble problems. When my brain gets stuck, it creates a split in attention, which might have been helpful when facing a monster, but it's highly counterproductive when facing a snappy salesman at the Verizon outlet.

And yet we remain amazed at our ancient responses. These last few years have been golden

John Malkovich

Actor, 54, Cambridge, Massachusetts

Interviewed by John H. Richardson / Photographs by Jake Chessum

- **Nothing you do** particularly matters. But I'm not sure that's a great excuse for doing it poorly.
- **I'm pretty much** scared not to worry about things I can't control. I often find myself with friends and acquaintances and they're worrying about this or that—it says, "You're worried about the plane going down?" What are you, a pilot?
- **It still interests me** to try and make a kind of perfect play. I mean, you'll never own be close. Like a great baseball player hits .333 or .335, maybe even .340 one year. We hit like .330. And it's okay. If you think you've discovered what went wrong before, by the time you apply your life brain in that, several hundred things have gone wrong. Things are flawed or damaged or corrupted, or all three. But that's kind of nice because it made me of life, and because a lot of times when people have made super-susceptible things, it's really hard for them to ignore.
- **There will be people** who will hate anything you do. And some people will really love it. But that's not really different from the people who really hate it.
- **This is what politics is to me:** Somebody tells you all the trees on your street have a disease. One side says give them food and water and everything will be fine. One side says chop them down and burn them so they don't infect another street. That's politics. And I'm going, "Who says they're diseased?" And how does this sickness manifest itself? And is this outside of a natural cycle? And who said this again? And when were they on the street? But we just have people who about, "Chop it down and burn it" or "Give it food and water," and there's your two choices. Sorry, I'm not a believer.
- **I believe in heaven.**
- **A movie is like** a live drawing, but a theater performance is like a painting. It develops over what seems like an extraordinary amount of time. I did a play called *True* for two years. It probably took me about six months—the scenes, the vocal patterns, the repertory, what I had in my head—normal through my mouth. "Cause it's a painting. You do a little bit each day.
- **It like to work.** I go to the theater and maybe I'm afraid about something, and the play starts and I start watching and it's so late, I'm already just in it—and when I say "that's it," I don't mean that in the negative, because to me the magical is in the work. What went wrong? How could it be different? Why was it so good tonight and so absolutely grotesquely awful in the morning? What is this great mystery?
- **After all our wonderful actors,** from friends to George C. Scott, found it a shameful occupation and really lost interest in it. But it always like me, and watching others do it always interests me, and I don't find it shameful. I mean, compared to what?
- **Twenty-five or thirty years ago,** you became famous, who's the worst that could happen to you? Page 67. Cindy Adams? Liz Smith? There were no cell phones with cameras. Writers didn't listen to your conversations and send them to *Bravo* or *Deluxe* or *Gawker* or *Jacobite* or *Agony* or *Redhead*. Now we're all Japanese. We're a nation of papermen. And it's okay. You make your peace with it. We get so many words, we're much more nonassertive than other people, so I guess we should take more like than other people, too.
- **It's hard to believe** Michelle Pfeiffer is and Julia is—put that shit out me month, God knows. But I sort of blessed it out. What I'm trying to say is, when I think of the other person, I don't think of me involved with them. They're accompanied by me. As if they were never troubled by my existence.
- **I've always misread** of people saying they know this or that. When you think of how funny it is revealed, we know certain things to be true at certain periods of time, which turn out not to be so factual as time passes on.
- **I don't remember** my life before I had children.
- **When I was little** when they were growing up, but they're not terribly cute and up their nose or what I do. I remember Amanda was nine, and Nicole was trying to explain to me that I didn't work in the garden with a guy called Mark, that's not what I did for a long. And they didn't believe it.
- **Getting older** is just so irritating. I was never a great tennis player, but I loved to play. Now I can't even like that, it's like run after the ball. Playing basketball, I can't jump. It irritates me a lot. But this year, I started seriously going to the gym—two or three hours a day and really lifting it hard. There are things able to do things I like to do much more than I have going to the gym.
- **I've a sort of comedian**—it's just put it that way. I'll always be a mucker who just doesn't make it.



John Malkovich: seen here taking John Malkovich—is currently appearing in the Center for the Study of the Study and Changing, directed by Chris Eastman.

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Source: *Survey of the U.S. Economy*, 1994, p. 10.

Gravitation (second edn 2002) and *cosmology* (2000) by Edwin Bruce Collins; *quantum field theory* (2000) by Mark

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The authors have nothing to disclose. All authors contributed equally and significantly to writing this article. All authors read and approved the final manuscript.

ESQ

Style



On Monday: Your favorite sportswear (ESQ) and custom shirt (ESQ) by Prada, with the (ESQ) by Emma Stone.

LINCOLN SCHATZ

multimedia artist

As a photographer and videographer, Schatz has worked at Brownstein College. He has studied "every element of education" in capturing the world in two and three dimensions. This is a genre of video portraiture, culminating recently in the computer-driven, generative portraits of his "Coke" project, the forty-four-year-old has mastered modernism's most recent form. "There's no end to this," he says, "and the passage of time can make you uncomfortable as an artist, but it's not a bad thing." For examples of his "Coke" portraits, visit lincolnschatz.com.

Since 2008, Schatz has been a member of the New York City Film Society, and he has been a member of the New York City Film Society since 2008. He is also a member of the New York City Film Society since 2008.

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Esquire Endorses America

WHETHER YOU THINK THIS MONTH'S ELECTION IS A "CHANGE" ELECTION OR NOT, ONE THING IS FOR SURE: IT IS AN EPIC FIGHT FOR THE FUTURE OF OUR COUNTRY. 482 RACES. 482 DECISIONS. HERE, WE MAKE A CHOICE IN EVERY RACE. NOW IT'S UP TO YOU.



TWO YEARS AGO, taking as our premise that government matters, this magazine did something very rash: For the first time ever, we decided that we would endorse candidates in all the federal elections in America, and for good measure, we would endorse candidates for governor as well. All of them. Quickly, we discovered two things: 1) It's an awfully big country we've got going here, and 2) whereas from Washington all might appear hopelessly, bitterly gridlocked, out in the country, under a much tighter lens, the real American drama is unfolding. Each congressional district, as it turns out, is its own chapter in one hell of a story. So this year, with the added stakes of a presidential election, we decided to do it again—and here are our findings.

A few words on our methods: We abstain in no races, because that would be the same as not voting. If a race presents a choice between mediocrities, we will make that choice. We endorse without regard to the likely outcome in any given race, because we are not pundits. The size of the war chest and the latest poll get no consideration from us whatsoever. In our selections, the slightest modicum of independence is rewarded. We have endorsed very conservative Republicans and very liberal Democrats and everything in between. Whether you agree with our choices or they make your blood boil, please treat this as a provocation to vote. Let's get started.

ALABAMA

GOV

Jeff Bevel (R)

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The NORTHEAST

MAINE | NEW HAMPSHIRE | RHODE ISLAND | MASSACHUSETTS | VERMONT | NEW JERSEY | PENNSYLVANIA

POPULATION

ONLY 10% OF THE NATION'S POPULATION



54,680,626
(94% OF U.S. TOTAL)

PERCENT CHANGE
+1.9%

1.9% OF THE NATION'S POPULATION

ONLY 10% OF THE NATION'S TOTAL CHANGE

+1,012,977

THE REGION'S PERCENTAGE OF TOTAL U.S. POPULATION

-0.9 PTS

0.9% OF THE NATION'S TOTAL CHANGE

INCOME

2000
MEDIAN INCOME



\$52,274

14% HIGHER THAN THE 1990 PERCENTILE

14% HIGHER THAN THE 1990 PERCENTILE

14% HIGHER THAN THE 1990 PERCENTILE

14% HIGHER THAN THE 1990 PERCENTILE

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14% HIGHER THAN THE 1990 PERCENTILE

POVERTY

2000
POVERTY RATE



11.4%

11.4% HIGHER THAN THE 1990 PERCENTILE

11.4% HIGHER THAN THE 1990 PERCENTILE

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11.4% HIGHER THAN THE 1990 PERCENTILE

MASSACHUSETTS

SENATE
100% DEMOCRATIC

HOUSE
100% DEMOCRATIC

GUBERNATOR
DEMOCRATIC

COMMISSIONER
DEMOCRATIC

GOVERNOR
DEMOCRATIC

ATTORNEY GENERAL
DEMOCRATIC

SECRETARY OF STATE
DEMOCRATIC

COMMISSIONER OF REVENUE
DEMOCRATIC

COMMISSIONER OF LABOR
DEMOCRATIC

COMMISSIONER OF EDUCATION
DEMOCRATIC

COMMISSIONER OF HEALTH
DEMOCRATIC

COMMISSIONER OF SOCIAL SERVICES
DEMOCRATIC

COMMISSIONER OF TRANSPORTATION
DEMOCRATIC

COMMISSIONER OF ENVIRONMENTAL AFFAIRS
DEMOCRATIC

COMMISSIONER OF AGRICULTURE
DEMOCRATIC

COMMISSIONER OF FISHERIES
DEMOCRATIC

COMMISSIONER OF NATURAL RESOURCES
DEMOCRATIC

COMMISSIONER OF PARKS AND RECREATION
DEMOCRATIC

CONNECTICUT

SENATE
100% DEMOCRATIC

HOUSE
100% DEMOCRATIC

GUBERNATOR
DEMOCRATIC

COMMISSIONER
DEMOCRATIC

GOVERNOR
DEMOCRATIC

ATTORNEY GENERAL
DEMOCRATIC

SECRETARY OF STATE
DEMOCRATIC

COMMISSIONER OF REVENUE
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COMMISSIONER OF LABOR
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COMMISSIONER OF EDUCATION
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COMMISSIONER OF TRANSPORTATION
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COMMISSIONER OF ENVIRONMENTAL AFFAIRS
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COMMISSIONER OF AGRICULTURE
DEMOCRATIC

COMMISSIONER OF FISHERIES
DEMOCRATIC

COMMISSIONER OF NATURAL RESOURCES
DEMOCRATIC

COMMISSIONER OF PARKS AND RECREATION
DEMOCRATIC

NEW JERSEY

SENATE
100% DEMOCRATIC

HOUSE
100% DEMOCRATIC

GUBERNATOR
DEMOCRATIC

COMMISSIONER
DEMOCRATIC

GOVERNOR
DEMOCRATIC

ATTORNEY GENERAL
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COMMISSIONER OF FISHERIES
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COMMISSIONER OF NATURAL RESOURCES
DEMOCRATIC

COMMISSIONER OF PARKS AND RECREATION
DEMOCRATIC

PENNSYLVANIA

SENATE
100% DEMOCRATIC

HOUSE
100% DEMOCRATIC

GUBERNATOR
DEMOCRATIC

COMMISSIONER
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GOVERNOR
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ATTORNEY GENERAL
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COMMISSIONER OF NATURAL RESOURCES
DEMOCRATIC

COMMISSIONER OF PARKS AND RECREATION
DEMOCRATIC

VERMONT

SENATE
100% DEMOCRATIC

HOUSE
100% DEMOCRATIC

GUBERNATOR
DEMOCRATIC

COMMISSIONER
DEMOCRATIC

GOVERNOR
DEMOCRATIC

ATTORNEY GENERAL
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COMMISSIONER OF PARKS AND RECREATION
DEMOCRATIC

MAINE

SENATE
100% DEMOCRATIC

HOUSE
100% DEMOCRATIC

GUBERNATOR
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DEMOCRATIC

Notes on Contributors

BY TIM TOWNSEND



Arthur L. Shash grew up in Bear, Delaware, and received a degree in herpetology from Golden-Beacon College in Wilmington. Poems from his collection, *Viper Fangs, Yr!r!*, are due to appear in the spring 2011 issue of *Casual Poems Quarterly*. He is at work on a biography of the late-nineteenth-century deaf German submaster specialist Willy Woltersheim, whose editorship of *Ritter* saw that publication's readership soar among amphibian hobbyists in the years preceding World War I. French & Bloom will publish Willy's *Life of Willy* next spring.

Karen Alexander Schreier's poetry has appeared in *The Gravelly Review*, *Into the Flying Pine*, *Chilod*, *Almost*, *Islander Quarterly*, and *David Levine Press*. She is the author of *Shore of the Westernmost Edge of Western America: Rhyme Alone*, 2008 (Middling Books). 2009 Her articles have been published by magazines and in anthologies in Germany, Chile, and Kazakhstan, where she lives with her husband, David, and their two children.

Waggoner Lidseede recently provided the forward to Allen S. Stogom's forthcoming anthology *Apples Are Pinks*. So Round Shrimm, Mearthrupe 2009. Lidseede's most recent major work *Are Those Eggs Poached*, Young Cameron Working, with woodcuts by J. Froelich, Mail, Written, Bok, Chay Press, 1996, was shortlisted for the 1999 Casmir Prize for Fine, Fine Work.



Diana Jimenez lives in Montreal, New Mexico, where she is a poet, artist, typographer, calligrapher, and graphic designer. Her work has been published in *Gravelly Review*, *Chilod*, *Almost*, *Islander Quarterly*, and *David Levine Press*. She is also a member of the *Gravelly Review* and *Chilod*. Her work has been published in *Gravelly Review*, *Chilod*, *Almost*, *Islander Quarterly*, and *David Levine Press*. She is also a member of the *Gravelly Review* and *Chilod*.

Diana Jimenez, Ph.D., is the Asia Group Chair for U.S. in Asia communications at Atlanta Technical College. She is the author of *No Cover Please: Meled Threats in Saturday Night Live Sketches, 1970 to 1990* and *Coke and Baldness: The Real Truth About the Real Thing*, both published by Farnham Books. A member of the Bantam-Smythe family of companies, part of Frito-Lay—a team of more than forty thousand employees dedicated to delivering the best snacks on earth—Frito-Lay is a division of PepsiCo. Visit www.pepsico.com to learn more.



Wharton Baez has translated nine volumes of poetry and monographs from the original Bengali into Urdu and then into Maltese. Then he translated two of them back into Bengali from the Maltese. In 1991, Baez's translation of *Liber Memorabilia*, the nineteenth-century tract against Lourdesian traditionism by Bishop Jean-Baptiste Malou of Bruges, was Best Translation of Something No One Knew About, awarded by the National Order of Translations. A volume of essays, *Bahar: Why So Tiny?*, appeared in 1998.

Rebecca Quintero is just remarkable.



Stephen B. Baez is a poet, novelist, and author who has been awarded two year-long residencies from the U.S. State Department to produce a film that will promote peace and tolerance in the Middle East. He is also a member of the U.S. State Department's Policy and Commodity Policy Council, and a member of the U.S. State Department's Policy and Commodity Policy Council. He is also a member of the U.S. State Department's Policy and Commodity Policy Council.



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Monitoring™, first-in-class Bluetooth® Audio with MP3

player capability, first-in-class Bose® Centerpoint™

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Lighting System. If you'll allow us to go on, a

remarkably powerful yet pump-friendly 30

mpg highway engine, roomier than Chevy and

Acura. All in all, it adds up to the totally

completely, 100% new MAZDA6 S. See

if it doesn't get you talking.

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ballon bleu de *Cartier*

Polished stainless-steel 42 mm case.

Self-winding mechanical movement,
Cartier calibre 049 (21 jewels, 28'800 vibrations
per hour), date aperture, 18K yellow gold

fluted crown. Silvered opaline guilloché dial.

Rounded scratchproof sapphire crystal.

Steel and 18K yellow gold bracelet.



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